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The County

06 | MOXLEY CONFIDENTIAL | Drugs and snitch sex spice up the OCDA corruption saga
By R. Scott Moxley
07 | OANA WATCH | Rohrabacher faces a GOP challenge. By Matt Coker
07 | HEY, YOU! | Beating hearts
By Anonymous

Feature

09 | MUSIC | Shava, the quintessential Long Beach band, are back. By Arnssia Owen

in back

Calendar

13 | EVENTS | Things to do while praying for Philly

Food

16 | REVIEW | Old New Moon invent Chinese chicken salad?
By Edwin Goei
16 | WHAT THE ALE | Gunwhale Ales In Costa Mesa. By Robert Flores
17 | LIST | Five places to check out for Dine Out Long Beach Restaurant Week 2.0. By Cynthia Rabollado
16 | EAT THIS NOW | Gringo Bandito beef jerky
By Cynthia Rabollado
16 | DRINK OF THE WEEK | Something Borrowed by Mumford Brewing. By Robert Flores

Film

22 | FESTIVAL | LUNAFEST honors women in film. By Aimee Murillo

Culture

24 | THEATER | A wordless play at Segerstrom pays tribute to Jimi Hendrix. By Joel Beers
24 | TRENDZILLA | Long Beach's Snake Oil Provisions keeps it classic
By Aimee Murillo
25 | YESTERNOW | Old Towne Orange's historic fountain hails from the New Deal. By Taylor Hamby

Music

26 | PROFILE | The fiercest competitor on Fox's *The Four* is from OC. By Nate Jackson
27 | VENUE | One of Surf City's oldest bars gets a reboot.
By Nate Jackson

also

28 | CONCERT GUIDE | Compiled by Nate Jackson
25 | SAVAGE LOVE | By Dan Savage
34 | TOKE OF THE WEEK | MadManOC Super Glue indica.
By Robert Flores
38 | MARY PRANKSTER | Doing yoga on edibles with seniors isn't as easy as it sounds. By Mary Carreon

on the cover

Photo by Brett Bixby
Design by Richie Beckman

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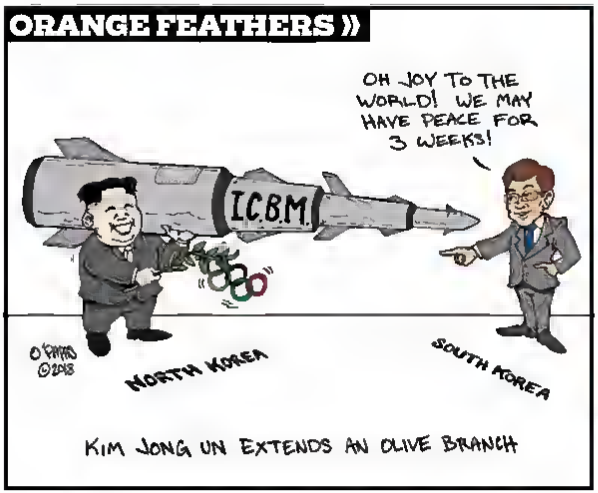

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The Heroin Trap

New evidence emerges of 'repugnant' OCSD corruption with drugs, snitch sex

Attention, Hollywood: Where in *just one story* could you find deranged, Nazi-loving gangsters, horny sheriff's deputies, Dennis Rodman, reality-TV characters, senseless murder, sexting, government-sponsored heroin use, illegal interrogations, the Mexican Mafia, white supremacists' interracial baby-making, McMansions, destroyed key government records, booby pics, a Motel 6, and police reports magically transforming corrupt acts into public service?

By now, *Weekly* readers know the answer: Orange County, where a too-often-warped criminal-justice system presently soiled by District Attorney Tony Rackauckas and Sheriff Sandra Hutchens continually spews conscience-shocking scandals.

The tally of botched felony cases stemming from the Orange County jailhouse-informant scandal last week reached 18. That mess began with *People v. Scott Dekraai*, a slam-dunk death penalty case Rackauckas and Hutchens blew while promising all their ethical blunders were unintentional anomalies. Now, this same *Laurel and Hardy* crew has screwed up another easy homicide prosecution in *People v. Craig Tanber*, which is set for trial pending a bombshell defense-dismissal motion for governmental misconduct. A onetime member of Public Enemy Number One (PEN1), Tanber is accused of the 2015 murder of Shayan Mazroei at Patsy's Irish Pub in Laguna Niguel.

Based on that establishment's video recordings, eyewitness statements and Tanber's own words, there's no mystery who caused Mazroei's death. Differences in opinion have emerged over the killer's motivation, with the victim's family categorizing the murder as a hate crime. Rackauckas disagrees.

However, as the *Weekly* revealed on Nov. 20, 2017, the case transformed into a sensational controversy over how Orange County Sheriff's Department (OCSD) deputies captured Tanber. Though they were blocked by the County Counsel's office from sharing their proof, Tanber's defense attorneys claimed deputies ordered Adrian Marie Vasquez to lure the suspect to a Motel 6 in Westminster, then knock him out with heroin.

Here's where you'll need a flow chart: Vasquez was not only a paid OCSD informant, but she's also the mother of Tanber's child and a convicted felon. In 2003, deputies raided the $3 million mansion she occupied that allegedly housed a meth-manufacturing operation. Her mother—who has gone by the names Gina Peterson, Gigi Peterson and Regina Namen—boasts ties to *The Real Housewives of Orange County*. She also dated Rodman.

R. SCOTT MOXLEY

The parameters of this tale exponentially expanded late last week when Tanber public defender Alisha Montoro won a two-year battle to place evidence of OCSD corruption on the public record. It turns out that Vasquez and her mother shared more than DNA. According to newly released documents, they also had romantic desires for the same deputy: Victor Anthony Valdez.

Following Tanber's capture, OCSD presented Valdez as the event's hero. He'd located the suspect. Based on his feat, he won promotion.

But the new documents present a murder history. The day before Tanber's arrest, Valdez gave Vasquez, a known heroin addict, hundreds of taxpayer dollars. She drove to a dope pad with OCSD in heavy surveillance mode and using GPS trackers. When Vasquez returned to the hotel room, she injected multiple doses of heroin into Tanber while maintaining cellphone contact with Valdez.

About six hours later, Vasquez alerted Valdez it was time to enter. Officers knew their target was stoned, but they still conducted an interrogation without giving the suspect a *Miranda* warning while transporting him to the Orange County Jail, a second interview with him after his arrival in lockup included rambling, incriminating statements. Rackauckas' office demanded the tainted interviews be introduced at a future trial but backed off once news of the heroin trick reached the public defender's office.

In Montoro's view, OCSD attempted to mask Valdez's role in the drug scheme by fabricating how the narcotics landed with Tanber. Deputies claimed their GPS trackers must have malfunctioned and memorialized an implausible whopper. They said they observed their unarmed suspect leaving the hotel room, walking downstairs to the parking lot and taking something that must have been drugs from a man sitting in a vehicle.

In a recently unsealed September 2017 brief, Montoro ridiculed OCSD's "shoddy" diversion tactics. She asked a series of questions. If the deputies' story were true, why hadn't they arrested Tanber when they had him surrounded? Who was the person in the vehicle? What was the make, model and license plate? Why hadn't they detained this mystery person? Why had they later ordered Vasquez back into the room if she didn't need to deliver the heroin?

Given she knows the snitch exchanged risqué messages and photos with Valdez's work cellphone, Montoro also believes the two shared an inappropriate sexual relationship. The deputy permanently erased his phone's contents after discovering the defense wanted to inspect it. On the advice of his lawyer, he also refused to answer "any questions about his relationship with Vasquez or drugging Tanber," according to court records.

Neither move alarmed Rackauckas or Hutchens. Incredibly, the sheriff appointed Valdez's own unit colleagues to investigate him. Tape recordings of their interviews show these deputies giggling before vouching for his conduct.

But Montoro's not laughing. She believes the deputy lied under oath, then invoked his right to remain silent and purposefully destroyed phone evidence. To this public defender, the entire affair is "repugnant to our criminal justice system."

RSCOTTMOXLEY@OCWEEKLY.COM

POLITICAL FOOTBALL

» STEVE LOWERY

Philadelphia Eagles vs. New England Patriots

Philadelphia update: A city best known for a broken bell and a cheesesteak—which, in its traditional form, is not made with cheese, but with *Cheez Whiz*, the second worst kind of *Whiz*—is not a place with high expectations. In fact, one of the most common civic discussions in Philly is "Do you smell that? It smells like—oh, *gawd*, do you *smell that?*" *Philadelphia Magazine* ran a piece called "Philadelphia: Worst Smelling City in America?" That was followed by the *Passyunk Post*, which asked, "What is that cat-urine smell in parts of South Philly?" Which led to PhillyVoice's investigation "Does your Philly tap water smell like moldy lemons?" Which led to lots of Philadelphians asking, "And we live here, why?"

New England update: You have real hatred for the New England Patriots, and you are confused. Afterall, the region is not only the birthplace of our country, such as it is, but it's also pretty blue—not like California (how's my blue taste, Central Valley?), but blue enough. So why the hate for the Patriots? Look, you're a feeling human being, and the Patriots are a soul-sucking blight upon the cultural landscape, you know, like cancer and *Pokemon GO*. The question isn't why you hate the Patriots, but rather if you don't hate the miserable, smug, Chester McCheatersons, then why do you also like cancer?

Consensus: Yes, when it comes to misery, Philadelphians take a backseat to no one, primarily because they are also thoughtless and rude. But say this for our Philly brothers: Though they pretty much coined the phrase "Think you're better than me?," there is something vaguely noble to be found in their low self-esteem. For instance, when someone on TripAdvisor wrote, "I'm staying at an Airbnb in South Philly. Whilst driving around, something smelled terrible, like chemical sulfur/cat piss. I thought it was just in one area, but I drove around for a while, and everywhere I go smells like this." (Yes, I, too, noticed "Airbnb" and "South Philly" used in connection with each other and am at a loss. As for "Whilst," dude, think you're better than me?) The TripAdvisor question was answered by redoubtable Philly sage "cheeeeeeese," who properly postulated, "thats [sic] how our city smells if you dont [sic] like it gtfo." Smells like victory! Fly Eagles!

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GOP'd Himself

» MATT COKER

Since Dana Rohrabacher (R-Podval Sauna) was first elected to Congress in 1988 and has won re-election every two years since, the *Weekly* has seen come and go many Democratic Party challengers who seemed at least on the outside to be competent and worthy foes. Come Election Day, Rohrabacher crushed 'em all. The eight Democrats running against him now must never forget that.

Rohrabacher has also rolled over Republicans who challenged him in primaries. Hoping to change that is fellow Make America Great Again booster Stelian Dnufrei, a Romania-born business man who argues that his 30-year-incumbent challenger is an entrenched out-of-touch D.C. politician.

ED RAUL

The Dnufrei campaign recently trumpeted a $92,000 advertisement buy from Spectrum Reach/Ad Link of Southern California. Five different 30-second ads will debut April 30 and be featured on FOX News Channel, CNN, Home and Garden Television Network, History Channel, and Bravo Channel throughout Orange County.

The 2,814 spots covered by Dnufrei's initial ad buy come as Rohrabacher has drawn bipartisan fire for being too cozy with the Russian government. Respected election handicappers have cited that as making him vulnerable despite his long string of overwhelming victories. Asked whether the new spots will pile on Rohrabacher, Onufrei's senior adviser and communications director, Randy Economy, answered, "Our ad campaign is going to focus in on the life and accomplishments of Stelian Dnufrei, and why he represents the future, instead of dwelling upon Dana Rohrabacher's past antics. We're not going to waste our campaign resources on talking about Dana Rohrabacher. People know who he is. We're going to talk about the future of America and why Stelian has the compassion and the ability to make a difference in the lives of all residents from all walks of life in the 48th Congressional District."

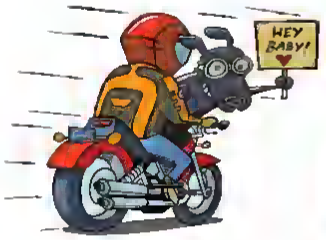
An examination of Dnufrei campaign press releases and social-media posts parrot Rohrabacher by being strongly pro-Trump, dubious of DACA and outright hostile to sanctuary cities. The upstart candidate does take shots where he can blasting Rohrabacher for being pro-cannabis and anti-the Trump tax plan. As for Russia, you will find this line on www.votestelian.com: "America needs to continue to show strength to those seeking to destroy us such as Russia, China, Iran, North Korea and others." And on his Facebook page Sept. 13, 2017, he linked to a Stevan Seagal interview on YouTube, in which the puffy former action star claimed to share Rohrabacher's views on Russia, including that "the Cold War is a fantasy and a hoax." Wrote Dnufrei: "Very revealing comments about Congressman Rohrabacher from his close friend Steven Seagal. I lived under communism, and believe me, the Cold War was very real. Russia of today is not far from the USSR of the past. The 48th District needs new leadership!"

Got Dana Watch fodder? Email mcoker@ocweekly.com.

HeyYou!

» ANONYMOUS

Beating Hearts



ED RAUL

I was just cruising along on my way home, and I heard this motorcycle come up behind me to the left. As any good driver, I looked up to see where the bike was, but you caught my eye. You had beautiful, silky black hair and adorable old-school-looking goggles. Our eyes locked. It was as if time stopped and everything was in slow motion for just that moment—straight out of the movies. But I feel a bit conflicted. Was that a safe situation? I've always thought bikes were a bit dicey, but then it's a whole different kind of dicey when you involve another beating heart. You looked so cute nestled between your owner's legs on that bike. By the way, are you a black Lab?

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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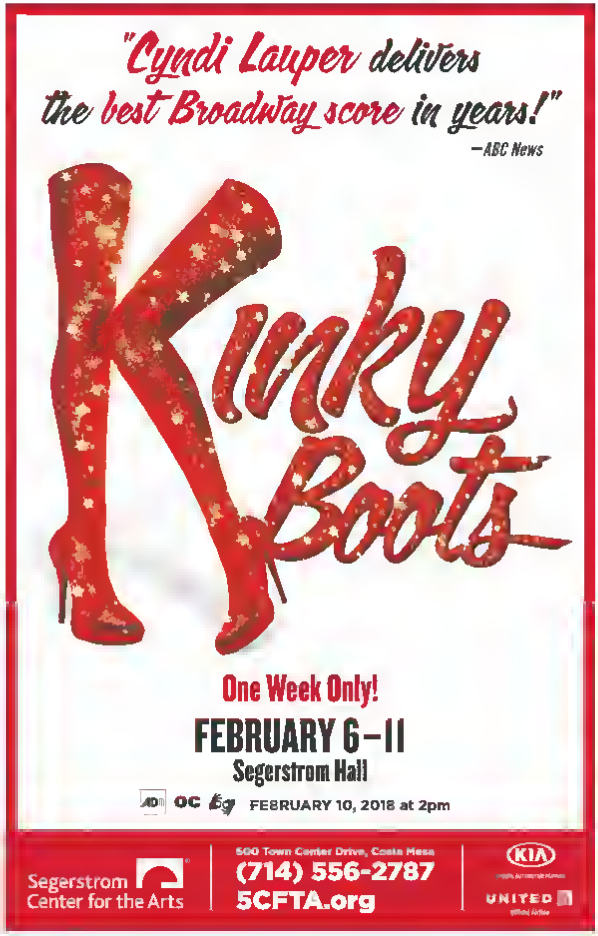

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Long Beach's most un-famous famous band look back on 25 years of making music

By Arrissia Owen

Surrounded by mounted steer skulls and spiffed up in his favorite red, Hey, Koolaid! T-shirt, a snappy scarf and a porkpie hat, Dave Cornblum squinted under the bright lights from behind his thick, black frames. The singer for the decades-deep, Long Beach band Shave looked out and smiled contentedly at the small sea of friends and fans at the Prospector Lounge, the old, lost-in-time cowboy steakhouse on Seventh Street that transforms into an unlikely, evergreen nightlife spot after the steaks are served.

As bassist Steve "Elder D" Cross started his soundcheck, Cornblum addressed the crowd. "They were lit," he said, thanking opening act Tall Walls. "We hope to be lit as fuck and rock!"

It was the band's big comeback show on Jan. 27, on the heels of their first CD after a 13-year hiatus, *High Alert*. The front of the stage was packed with enthusiastic, gyrating ladies and old buddies handing out high-fives. At the end of the first jam, a besotted bestie flung herself into a full-body hug with Cornblum. It was all pretty lit, as hoped.

Shave are neither Long Beach's best band nor its most famous. You'd be hard-pressed to find anyone who'd call them creative geniuses introducing us to a brand-new sound. But, as Dan Perkins—who was singer for Lo-Fi Champion at the time, but these days fronts Tall Walls—explained en route to my first Shave show about 20 years ago, "They're kind of knuckleheads, but they shred."

They lived up to that reputation—and still do. They're funny, but as musicians, they're no joke. Former *Weekly* music editor Rich Kane once called them "Long Beach's semi-renowned gang of psychotropic jesters" in a laudatory review. "They are one of those Long Beach bands that should have made it," Kane, now a reporter and web manager at *The Salt Lake Tribune*, says.

Unlike most other LBC bands that sprang up during the '90s with a desire to make it big, the beauty of Shave was that they never seemed to give a shit about any of that. Yet they were the band that everyone could agree on, easily navigating their music among various scenes. Their lack of ego and unlimited supply of self-mocking humor make us wonder whether they are the longest enduring joke or legacy-title holders of the Long Beach music scene.

Shave are still just three harmless, lovable guys—Cornblum, Cross and guitarist Dave Shea—bonded by their somewhat-juvenile sense of humor and desire to rock. Their lyrics are silly yet subversive, as well as sometimes surprisingly sensitive. Well, not *that* sensitive. Twenty years after its release, the band's local popularity derives mostly from the provocatively titled track "She's a Ho," off their 1998 debut, *Jesus Shaves*. The video features a cameo from the *Weekly*'s former nightlife columnist "Commie Girl" Rebecca Schoenkopf.

At this point, you're probably thinking, *Hold up, run the name of that song by me again*. Well, it was a different time, and the song is surprisingly sweet, albeit inspired by the Geto Boys' "Let a Ho Be a Ho." Shave's version refers to a girl who was breaking Cornblum's heart; his friends kept telling him to get over her, that she was untrue (in decidedly less polite language) and not worth his affection.

"I was trying to say I love her," Cornblum now explains coyly as we sit inside the Compound, the Long Beach recording studio they call home, weeks prior to the Prospector gig. "But my friends were trying to talk me out of it, saying, 'No, *man*. She's a ho.'"

Cross translates. "Corn has always been able to write a really naughty lyric," he says, "and then he always balances it out with the good." *Whatevers*. It's a booty shaker, and we just like to move our feminist asses to it despite ourselves.

Shave have kept the un-PC party going all these years, and we need them more than ever to tear the roof off this mutha. It's time to get reacquainted.

Shave's seeds took root almost 25 years ago thanks in part to Sublime, whose quick rise to fame ended almost before it began on May 25, 1996, when front man Bradley Nowell died of a heroin overdose a week after marrying his longtime sweetheart, Troy Dendekker, who'd just given birth to their son, Jakob. In the late 1980s, Sublime were just another band hanging around Long Beach, living the working-class version of the California dream, playing house parties every weekend in what Todd Forman—who toured with the band and these days performs with Jelly of the Month Club—lovingly once referred to as "Idaho By the Sea."

But Shave's history with Sublime started at an infamous spot called the Wisconsin House, then a beat-up, white Craftsman party pad between Third and Fourth streets. Cornblum, who met the Sublime guys while attending Cal State Long Beach (CSULB), eventually moved in with Greg Abramson and the house's rotating cast of characters. Abramson, who later directed the video for Sublime's first radio hit, "Date Rape," also counted among his tenants Michael "Miguel" Happoldt. The latter went on to become an integral part of Sublime's sound and success after an introduction through contemporaries and mentors, Orange County cowpunksurfabilly goofballs the Zeggers.

The house doubled as an early Sublime rehearsal space and an after-hours party spot. "We had a big student-musician crew that all met through the dorms," recalls Happoldt, who had a cover-song band called Diet Faith with Abramson and Cross that opened for Sublime a couple of times during those early years. "When I started hangin' out with Sublime, who had a huge neighborhood crew, we all became one big crew."

Shea, who grew up in Huntington Beach and also attended CSULB, was by then the school's Concert Commissioner, booking gigs with signed local acts such as HB punks Big Drill Car and Long Beach post-punk art rockers National People's Gang at the campus bar, the Nugget. Someone slipped him a VHS tape of Sublime performing at a backyard party on the shoreline. "I got Brad's number and met him to sign a contract for a noontime show," Shea says. "He gave me a demo tape and invited me to a party." Before long, he was a regular at Sublime shows. "It was

» CONTINUED ON PAGE 10

Shave LIVES

» FROM PAGE 9

easy to join that crowd," he recalls.

When Happoldt moved on from the house in '92, Shea moved in, and the two Daves bonded over music. Cornblum studiously refined his songwriting technique, absorbing what he could at the time from his musician friends. A big, blue Arts-and-Crafts-style home at Third Street and Gaviota Avenue had become a party spot, with Sublime jam sessions regularly. It was there that Cornblum would cozy up to Nowell and Happoldt under the back yard's tropical foliage, taking mental notes as they traded guitar licks and stopped to talk music theory and everything from the Replacements to Chicago's hardcore scene to old-school hip-hop.

Before long, Cornblum, having overheard Shea noodling on his guitar behind closed doors at home, asked if he'd match a melody to his rhymes, which focused on the constant party antics surrounding them. Drawing on local sounds, as well as LA-dominating bands such as Jane's Addiction, the Red Hot Chili Peppers, Fishbone and Thelonious Monster, the Daves began writing together.

When things started clicking, the two hit up coffeehouse open mics, trying out ditties such as "Papa John Detox," one of their crowd favorites that Nowell used as his outgoing phone message for a period of time, giving the guys a nod of confidence. Soon, Corn and Shea had written enough songs for an acoustic set as a duo, adding a cover of Nirvana's "School" off *Bleach* as their coffee-crowd pleaser.

Shea was soon recruited as Sublime's driver on their mini-tours, mostly because he owned an '85 Volkswagen Vanagon. However, having a front seat to the struggle did not particularly entice Shea to pursue rock stardom. "My attitude at the time was, 'If there are all these great Long Beach bands, and they're not going anywhere, then why even try?'" he says.

On the other end of town and the musical spectrum was the riff-heavy, no-nonsense Wood & Smoke (W&S), a hot band that wore stoic on their sleeves and worshipped at the shrine of Neil Young. Made up of dueling guitarists/vocalists Gary Williams and Lance Whitson, drummer Greg Ernst, and bassist Scott Klann—later replaced by Brian Way, then Scott "Fever" Evers—they served as a sort of musical foil to the less-structured, no-shirt-wearing Sublime.

"There was a full scene back then at their shows," says Cornblum, who attended many of W&S's packed nights at Bogart's, an underground music venue in a strip mall on Pacific Coast Highway near Second Street. Sublime and W&S were polar opposites, but because both were popular, they were sometimes booked on the same bill. Sublime were on the brink of *40 oz. to Freedom* blowing up—on which Shea and Cornblum received shoutouts—and W&S were not far from calling it quits.

At one of their Bogart's shows in '93, Sublime were up to their typical shenanigans and about to stick it to headliners W&S. Halfway through W&S's set, during one of their psychedelic jams, a mini-sized Stonehenge was lowered from the rafters onto the stage. Williams and Whitson did not immediately recognize the *Spinal Tap* reference, but Way did and kicked it off the stage as Ernst threw devil hand-horns at the crowd from behind his drumkit, only adding to the laughter consuming Shea, Cornblum and the rest of the packed audience.

"We brought our A-game that night and had our songs dialed-in, rehearsed, the whole nine yards," Ernst recalls, good humoredly. "Our music had drama to it—intensity, tension and release. The opposite of what Sublime had: fun, bouncy-pop reggae. We were all friendly, and there was a lot of crossover between our respective fan bases, so when we played shows together, it was like a who's-who of all of our friends. The stage was set for a great prank. It was a classic bum. I had a hard time playing because I was laughing so hard but kept it going."

After another of their gigs, Shea ended up partying with the guys from W&S, making fast friends and booking them for a show at the Nugget. They later all met up at the Cake House, named for Cross and drummer Rob Fadtke's band, Cake. Cross had met Shea and Cornblum at separate events, but on that summer day in '93 at the Cake House, the four original Shave members jammed for the first time. They wrote and recorded their first song, called "Huntington Beach," featuring their friend Chris Caskey on congas, on a four-track.

Cross, who grew up in the Lake Tahoe area before relocating to OC to attend UC Irvine in the '80s, and Fadtke, a Canadian then living in Costa Mesa, had been members of the band Imagining Yellow Suns prior to Cake, from 1986 to 1990. The Suns, who were on the Dr. Dream label out of Orange and included onetime W&S bassist Klann, were also a contemporary of Sublime and W&S during their early years, when the latter was only made up of Williams and Whitson. They'd cross paths at open mics at Bilbo Baggins and Nightmoves in Costa Mesa.

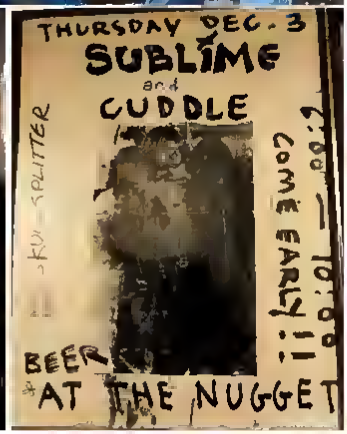
Around then, Happoldt, who these days plays guitar and sings in Perro Bravo, expressed interest in recording the Suns in the studio. Happoldt slipped Cross copies of two albums he'd recently recorded and produced: the Ziggens' first release from 1990, *C0002*, and Sublime's 1991 cassette EP, *Jah Won't Pay the Bills*. But the Suns lost momentum after Klann left. Cross and Fadtke reformed as Cake with violinist/vocalist Rebecca Lynn and bassist Marcus Mindte, later replaced by Evers. One of the band's songs made its way onto an early Skunk Records sampler, the local label he started with Sublime.

But just as Cake began to rise, a band from Sacramento also named Cake, scored a radio hit with the song "Starting Line" and swiftly sent the SoCal Cake a cease-and-desist letter. The band changed their name to Lungpigs, then recorded a self-titled album at the Toledo recording studio in Belmont Shore with Antoine Arvizu, who has engineer credits on Sublime's *40 oz.* and was a member of National People's Gang. But the name change proved too much for the band. Soon after, Lynn headed to LA to join a new project and Evers joined W&S.

Shave played their first show on Oct. 20, 1993 at Bogart's. By '94, they opened for Sublime, just as Cuddle had before. But Shave were no Sublime copycat, and that's partly because of Cornblum and Shea's love of '70s punk rock and the guitar-heavy influence of W&S. "Steve and Rob's previous band, Imagining Yellow Suns, were kind of dreamy and psychedelic, not too much testosterone," Ernst says. "The Daves added their flavor and ended up creating a great combination of pop, rock, alt. ... I still don't know how to describe it: new, original, post-punk, crafty rock music."

With Shave's lineup solidified, at least for a few years, Cross and Fadtke focused their energies on the band. Cross' interest in recording grew, and he began accumulating gear, including a digital-recording workstation. He became the go-to guy locally, mastering for local bands out of the Cake House garage. Shave continued building their following, playing shows and writing music together, eventually recording most of *Jesus Shaves* there.

By '97, Shave moved their headquarters to Cross' new, ramshackle recording studio, the Compound. It was an ambitious undertaking. After years of living in bro housing while trying to make records and rehearse, Cross found a former cabinet shop with a barn-like aesthetic, natural light and an ocean breeze sitting atop a large lot off Pacific Coast Highway in Signal Hill. The weathered, sturdy structure was built from repurposed wood from old local oil derricks



and finished with a fire-retardant, industrial coating, providing a perfect site to record.

For the first couple of years, Cross was covered in layers of sawdust. There was no hot water, and the only warmth came from a measly space heater. He slept in a tent, inside which he mixed *Jesus Shaves* while building his studio. It was at that crude version of the Compound the band filmed the video for "She's a Ho" and hosted many, many—you guessed it—parties.

In 2003, Cross partnered with Arvizu to expand and build on the Compound's success, bringing his years of formative experience as an engineer at Capitol Records, as well as at the Toledo and Mambo studios. Seven years later, Arvizu took over full ownership, filling the space with even more modern and vintage amps and instruments. Everyone from Crystal Antlers and Avi Buffalo to Jack White and Jay Buchanan have laid down tracks at the Compound, but it remains home base for Shave, the studio's original house band.

The band continued to plug along, not particularly dreaming of arena-style success, and instead focusing on making music and playing occasional shows with friends. Call it Shave Time. The lack of momentum is part of why they have had a hard time holding on to drummers. After Fadtke, a steady line of overachievers picked up the sticks, including Scott Devours (Oleander, Ima Robot, Roger Daltrey, the Who), Billy Blaze (Johnny Jones & the Suffering Halos, Wink Musselman), Michael Miley (Royal Sons, Veruca Salt) and, most recently, Ernst (W&S, the Society, Mars Viewing Party).

"I've been in the band, and then out, in, then out, in, out, *inoutinoutinout* so many times that it's more of a *Spinal Tap* drummer vibe," Devours says jokingly. "I don't think I've passed their audition yet. They're kind of fickle." Roger Daltrey keeps him busy touring these days, so he's okay.

Even with their chill attitude and openness to collaboration, the band get frustrated when their productivity slows, especially Cornblum. "I always threaten that I have another band called After Shave," he says with a sly smile. It's been 13 years since their last release, 2004's *Trans Universal Worldwide*.

The band went on somewhat of a hiatus, playing sporadically and recording music while they got on with starting families, building businesses and the general all-around semblance of adulting. They nearly released another collection of songs as *Shave 4* in 2010, but Shea didn't feel it was up to par. Their hearts just weren't in it. Last year, however, the band started jamming together, with Arvizu pitching in on drums for the band's newest punk- and pop/punk-infused song "Make Time Fly."

Once Shea and Arvizu found the other songs on spare hard drives and disks, the obsessing and overdubbing began in earnest. "We just had a good set of songs that I was proud to release as Shave's third album," Shea says. "But it was lagging, and I thought it might not ever happen. And it fit right in with us—like it was us, older and better."

"Usually with bands, they fold after a certain level of interest peaks and ebbs," adds Tall Walls' Perkins, who has been in four bands during the time Shave have been one. "But they just kept going, playing, writing, performing and, importantly, staying friends. It's a pretty authentic project."

It's part of what makes Shave such an iconic Long Beach band. "They are blue-collar, punk rock, but Corn has a way of being fun, funny and a bit psychedelic all at the same time," Arvizu says from behind his drum kit at the Compound.

"He encapsulates Long Beach in a unique way, that I don't think people really get," Shea agrees, looking to his friend across the room.

Embarrassed by the praise from his buddies, Cornblum shrugs and smiles sheepishly at the ground. "I'm like Seinfeld on Robitussin," he says, as always the best kind of knucklehead.

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Messages

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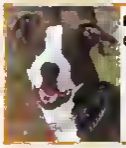

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fri/02/02

[COMEDY]

GESTALT GROUP THERAPY

Lewis Black

The index finger is mightier than the sword, at least when pointed at the audience, Donald Trump or our nutty political leaders by writer/comedian/author Lewis Black. While seeming to flirt with a heart attack onstage, Black's angry, apoplectic delivery of irreverent, yet politically sophisticated and informed rants seems to allow fans of the *Daily Show* contributor both an analysis and cathartic good fun. When not leading the nation through the necessary collective psychotherapeutic work of laughing until we cry, he works as an ACLU "celebrity ambassador" for the protection of voting rights, presumably to keep him—and us—at least a little sane.

Lewis Black: The Joke's On Us Tour at City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim. (714) 712-2700, www.citynationalgroveofanaheim.com. 8 p.m. $55-$65. —ANDREW TONKOVICH

[FILM]

It's a Doozy!

Groundhog Day

The Frida Cinema celebrates the 25th anniversary of Harold Ramis' hilarious 1993 film, *Groundhog Day*, with a screening on Groundhog Day, natch. Bill Murray plays Phil Connors, a TV weatherman who has lost interest in his job at a midmarket TV station in Pittsburgh and whose perception of his talent exceeds reality while being a grumpy old creep to his co-workers. One of his job duties is making an annual pilgrimage to Punxsutawney, Pennsylvania, to cover Groundhog Day, and it's here where his life changes forever once he starts reliving the same day over and over. The film is considered an allegory of Buddhist teachings, but beyond that is a humorous and life-affirming film for all ages.

Groundhog Day at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422, thefridacinema.org. 7:30 p.m. $7-$10. —HEATHER MCCOY

sat/02/03

[PARADES]

Black and Proud!

Black History Parade & Cultural Faire

Did you know that OC's first black resident was an Anaheim barber named Drew? Or that the oldest African-American in the county is 104-year-old Santa Ana resident Warren Bussey? If not, that's okay. You don't need to be a trivia nerd to celebrate Black History month in Anaheim. The 38th Annual Orange County Black History Parade & Cultural Faire offers a historical exhibit, food vendors and entertainment. Catch the parade, then pick up a Barack Obama shirt and grub on some soul food while making downtown Anaheim "Chocolate City" for a day!

MORE ONLINE
OCWEEKLY.COM

Black History Parade & Cultural Faire at Downtown Anaheim, 201 W. Center St. Promenade, Anaheim, oc-hc.org. 9 a.m. Free. —GABRIEL SAN ROMÁN

[CONCERT]

RAVE ON

JP McDermott & Western Bop Buddy Holly Tribute

What's not to love about a Buddy Holly tribute? Join JP McDermott & Western Bop for an evening of tunes by one of the godfathers of rock & roll. McDermott is not only a devotee of Buddy Holly's work, but he is also an aficionado and scholar. He has taken his tribute all over the globe from the Buddy Holly Museum in Lubbock, Texas, to Scandinavia, and then all the way back to the Smithsonian Institute. McDermott treats his audiences to performances of Holly's extensive catalog, as well as stories from Holly's life and career. Experience this grand show at Anaheim Brewery.

JP McDermott & Western Bop Buddy Holly Tribute at Anaheim Brewery, 336 S. Anaheim Blvd., Anaheim, (714) 780-1888, www.anaheimbrew.com. 7 p.m. Free. —SCOTT FEINBLATT

sun/02/04

[ART]

Seen and Heard

'Music for Your Eyes'

"Without music, life would be a mistake," philosopher Friedrich Nietzsche once said, and if you can relate, then Orange County Center for Contemporary Art's latest juried exhibition will appeal to you. This group show features a staggering number of artists, all of whom have created a piece that visually represents the artist's connection to music or imagines what the physical shape and form of music would look like. "Music for Your Eyes" is a conglomeration of idiosyncratic work that best shows how varied and universal the love and need for music is throughout the world—and how whole cultures can't live without it.

"Music for Your Eyes" at Orange County Center for Contemporary Art, 117 N. Sycamore St., Santa Ana, (714) 667-1517, occca.org. Noon. Through March 10. Free. —AIMEE MURILLO

[FOOD & DRINK]

Bottoms Up!

Bend and Brew

Take a deep breath—sip—now slowly exhale—sip, sip. Look, some of us just aren't that serious about yoga. But add beer to the mix? Well, that makes anything sound better. This is Bend and Brew, a first-Sunday-of-the-month happening at the Unsung Brewing Co. presented by the Yoga Mat. And though alcohol usually impedes one's sense of balance, it may help get you into the twistier positions you've been working on. It's also a good way to attract yoga beginners, who—let's be honest—would rather hit the bar than the gym. Because at Bend and Brew, beer may be enjoyed not only before and after class, but also, most important, during.

Bend and Brew at Unsung Brewing Co., 500 S. Anaheim Blvd., Anaheim, (714) 406-3098, www.theyogamatoc.com. 11 a.m. $15. 21+. —ERIN DEWITT

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FEB 18
ROBERTO TAPIA
FEB 23
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mon/02/05

[CONCERT]

For the Fans

Fetty Wap

Despite the many obstacles he's faced, singer/rapper/songwriter Fetty Wap is still one of the top stars in the game, starting with the success of his debut single, "Trap Queen," back in 2014. In addition to releasing his own mobile video game and winning a slew of awards, the artist born Willie Maxwell has given plenty back to his fans by volunteering in the community, handing out cash to the public and meeting his young fans in person. Fresh off the release of *For My Fans*, Fetty Wap lands in Anaheim to give the people more Fetty Love and an exhilarating night of music.

Fetty Wap at the House of Blues, 400 Disney Way, Ste. 337, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim. 7 p.m. $35. —AIMEE MURILLO

tue/02/06

[THEATER]

In These Shoes

Kinky Boots

What do you get when you cross pop icon Cyndi Lauper with gay icon Harvey Fierstein? A six-time Tony-winning musical celebrating unlikely friends, understanding and fabulous shoes! Inspired by a true story, this uplifting and hilarious romp focuses on the friendship between a young shoe-factory owner and an eccentric drag queen/cabaret singer who join forces to corner the stylish shoe market with wild high-heeled boots. Lauper made history as the first woman to win—by herself—a Tony for Best Score, and in 2016, the musical won three Laurence Olivier awards, which makes this show, directed and choreographed by Tony winner Jerry Mitchell, one kinky party you don't want to miss!

Kinky Boots at Segerstrom Center, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 7:30 p.m. Through Feb. 11. $29–$99. —SR DAVIES

wed/02/07

[ART]

Designing Heroes

'Fashion, Fantasy and the Future'

As the costume concept artist for blockbuster films *Guardians of the Galaxy*, *Captain America* and *Inception*, as well as the upcoming *Black Panther* and *A Wrinkle in Time*, Phillip Boutte Jr. has proven to have an eye for storytelling through costume. A collection of his illustrations—beautifully rendered in vivid color, shadow and design—are works of art in themselves and on view at the Laguna College of Art and Design (LCAD) Gallery along with some of Boutte's production-design work for music videos for the Black Keys, Panic At the Disco and Ariana Grande. Curated by LCAD's Assistant Illustration Chair Caleb Cleveland, this exhibit best exemplifies the artistry and imagination at work behind some of our generation's greatest fantasy cinema.

"Fashion, Fantasy and the Future: The Work of Costume Artist Phillip Boutte Jr." at LCAD Gallery, 374 Ocean Ave., Laguna Beach, (949) 376-6000, www.lcad.edu. 11 a.m. Through Feb. 22. Free. —AIMEE MURILLO

[FILM]

WELCOME TO HELL! Everything Is Terrible!'s *The Great Satan*

Video-excavation organization Everything Is Terrible! has it all figured out—it's right in the name, you know? But their newest orgy of found footage, *The Great Satan*, is a new high point or, more theologically correctly, a new low point: a 10-years-in-the-making demolition derby of infernally relevant footage sourced from 2,000 grainy VHS tapes of fire-and-brimstone preachers and/or bong-smoke-and-Peavey-practice-amp basement-level thrash bands, making for a shattered but-all-too-accurate public-restroom-mirror reflection of the warped future we find ourselves in. (As the trailer says, "When Earth and Hell are joined as one . . .") Yes: these are the people who did the *Jerry Maguire*-only VHS store. But if you thought that was hellish, well. . . you have no idea how terrible things can truly get. Presented with a live puppet show and much more.

Everything Is Terrible!'s *The Great Satan* at the Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435, www.arttheatrelongbeach.org. 8 p.m. $14. —CHRIS ZIEGLER

thu/02/08

[ART]

LOOK CLOSER 'Ruminate'

Neo-minimalist art might seem simplistic at first glance, but it's one of the most misunderstood movements to exist. Behind the sparse details and unembellished features is an invitation for the viewer to look deeper and focus on the shape, material and craftsmanship instead of artificiality and unnecessary aesthetics. Begovich Gallery brings four global neo-minimalist artists who have created works that question the influence of the internet on our culture and provide the viewer a space to look deeper and consider their own relationship to digital spheres. Along with the show, the gallery has released a companion book of the same name with essays and further discussions raised by the artists.

"Ruminate" at Begovich Gallery, 800 N. State College Blvd., Fullerton, (657) 278-7750; www.fullerton.edu/arts/art/galleries/begovich_gallery. Noon. Through March 8. Free. —AIMEE MURILLO

[CONCERT]

Mighty Max Returns

Max Weinberg's Jukebox

For many, he's "Mighty" Max Weinberg, fearless longtime drummer of the E-Street Band who plays for nearly four uninterrupted hours while Bruce Springsteen dazzles a crowd. For others, he's the low-key leader of the Max Weinberg 7, formerly of Conan O'Brien's late-night show on NBC. But now, with Springsteen doing his thing on Broadway, Weinberg is touring in a fashion that would make the Boss proud. With no set list, Weinberg and his band are bringing a video screen with more than 200 songs to choose from, and it's up to you to stump the band! Choose among Springsteen songs or classic rock numbers, Weinberg's new touring experience should tide over fans of his day job until Springsteen sends out the bat signal to get the band back together.

Max Weinberg's Jukebox at the Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930; thecoachhouse.com. 8 p.m. $45; VIP meet and greet, $115. —WYOMING REYNOLDS

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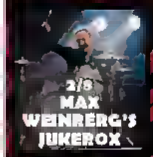

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2/3	THE ENGLISH BEAT
2/8	MAX WEINBERG'S JUKEBOX
2/9	LOS RIOS ROCK SCHOOL
2/10	THE MUSICAL BOX
2/11	SIDE DEAL (MEMBERS OF TRAIN, SUGAR RAY, & PAWNSHOP KINGS) FEAT. SHUNN BAXTER
2/14	OTTMAR LIEBERT & LUNA NEGRA
2/15	THE VERY BEST OF DAVE MASON
2/16	THE 5TH DIMENSION
2/17	THE OAN BAND
2/18	KATE VOEGELE TYLER HILTON
2/21	SHOVELS & ROPE
2/23	AMBROSIA
2/24	MARC SEAL
2/25	FIREFALL / ATLANTA RHYTHM SECTION
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3/2	KENNY WAYNE SHEPHERD BAND
3/3	SQUIRREL NUT ZIPPERS
3/4	KEIKO MATSUI
3/5	KENNY WAYNE SHEPHERD BAND
3/8	G LOVE & SPECIAL SAUCE
3/9	GARY PUCKETT & THE UNION GAP
3/10	WALTER TROUT
3/11	COMEDY NIGHT
3/12	STEVE TYRELL
3/17	ST. PATRICK'S DAY WITH THE FENIANS
3/18	JIM MESSINA
3/23	BEATLES vs STONES
3/24	CARL PALMER'S ELP LEGACY
3/25	MARTIN SEXTON
3/29	YONDER MOUNTAIN STRING BAND
3/30	THE TUBES
3/31	MISSING PERSONS

UPCOMING SHOWS

4/4	ARLO GUTHRIE
4/13	MARC COHN
4/14	MELISSA MANCHESTER
4/15	LOS LONELY BOYS
4/18	URIAH HEEP
4/20	OIXIE OREGS
4/21	Y&T
4/22	WISHBONE ASH
4/27	HAL KETCHUM
4/28	ZEPPELIN USA
5/5	TYRONE WELLS
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Over the Moon

New Moon, which claims to be the inventor of Chinese chicken salad, rises in Buena Park

BY EDWIN GOEI

EDWIN GOEI

Whenever I see Chinese chicken salad on a menu, I gravitate toward it. It's not as if I've liked most of them, the dressing is almost always too sweet, and the chicken stringy. But ordering one guarantees there's at least going to be some sort of crispy-crunchy thing in it such as wonton strips, deep-fried chow mein, or puffed rice noodle. Let's face it, other than the occasional Mandarin orange segment, those Asian croutons are usually the best thing about these salads. But the other constant I've noticed about every one I've had is it's usually at an American restaurant such as Cheesecake Factory or CPK, it's never a Chinese place such as Sam Woo.

As Jennifer 8. Lee—who wrote a wonderful book that traces the history of Chinese food in the U.S. and details how fortune cookies were invented in America—told *Bon Appétit*, there's "very little of [Chinese chicken salad] that's Chinese." Things get a bit hazy, though, when you search for who invented it. If you're to believe Madame Wu's Garden in Santa Monica, its kitchen did it first when none other than Cary Grant asked for the dish at dinner one night. Other sources point to a Chinese restaurant in Los Angeles called New Moon, which claims to have introduced it 45 years ago.

New Moon has since expanded to six restaurants. When I went to the newly opened location in Buena Park—which shares a parking lot with Porto's—the salad was on the menu. And it was both the least appetizing I've ever seen and the best I've ever tasted.

With no Mandarin orange segments for color, the drab-looking pile of iceberg and white-meat chicken strips resembled what Souplantation might throw in the trash at the end of the night. But what it lacked in appearance, it made up in substance. This was the Steve Buscemi of salads. There wasn't just one kind of crispy-crunchy thing; there were two: golden wonton strips and oil-puffed rice noodles. Most important, it wasn't drowned in dressing. In fact, the more I ate, the more I wondered if there was any dressing in it at all. Soon, it mattered less to me who invented the Chinese chicken salad than how New Moon's chef managed to make this mountain of lettuce so flavor-packed and addictive. After nearly finishing a serving meant for two, I'm now firmly in the camp who believes this salad to be the progenitor of all that came after. It would be easy to imagine the copycats trying vainly to decipher its secrets, resorting to those cloying sesame-and-soy-based vinaigrettes in an attempt to replicate this miracle.

Miraculous is the word I'd also use to describe the rest of my meal. In today's dining scene, in which everyone, not just the Chinese, is much more savvy to restaurants that serve undiluted Chinese regional specialties, it's nothing but a miracle that New Moon, with its decidedly old-school Americanized Chinese dishes, manages to stay relevant. This is, after all, the kind of restaurant that still gives you a bowl of deep-fried noodles and a sweet-and-sour dipping sauce as soon as you sit down. Elsewhere on the menu, paper-wrapped chicken, egg foo young and chop suey abound.

But New Moon ends up being more than just relevant; it feels as if it should be the new flag-bearer of Americanized Chinese food. There's sophistication and finesse in its execution, something many others lack. No less than four different people, each wearing a tie or some sort of formal wear, refilled my water glass. The restaurant itself is long and sleek, with all-glass walls that wouldn't look out of place in an aquarium. And the dishes seem to be prepared by chefs who abide by the precision of Chinese-banquet-cooking techniques, even as they're making sweet-and-sour pork.

How else to explain how elegant its Chloe's Shrimp was? The fat, meaty curls were covered in an impossibly thin but crisp veneer of batter onto which a slightly sweet and pungent sauce clung. And when I ordered the Hong Kong-style chow mein—a nest of crispy noodles smothered in a complex gravy with vegetables—I was surprised by how much its char siu pork tasted and smelled exactly like those I've eaten from places where ducks hang in the window. After the meal, as though taking a cue from the official old-school Americanized-Chinese-restaurant rulebook, a fortune cookie came with the check. It was dipped and drizzled in two kinds of chocolate, but it was still a fortune cookie.

NEW MOON

7620 Beach Blvd., Buena Park, (714) 562-9920, newmoonrestaurants.com. Open Mon.-Thurs., 11 a.m.-3:30 p.m. & 5-9 p.m., Fri., 11 a.m.-3:30 p.m. & 5-10 p.m.; Sat., noon-10 p.m., Sun., noon-9 p.m. Entrées, $10.50-$15.75. Full bar.

WHAT THE ALE

» ROBERT FLORES

Hop-Forward, Yeast-Driven Suds

GUNWHALE ALES

2960 Randolph Ave., Ste. A, Costa Mesa, (949) 393-2537, www.gunwhaleales.com

In November 2016, Gunwhale Ales opened with a handful of delicious farmhouse ales and Saisons, showing a love for yeast and tradition. And last year, it brought in Kevin Hammons as head brewer, who had gone from home brewing to climbing the ranks at the Bruery to becoming the director of brewing for Evans Brewing. Gunwhale's recent menu adds various IPAs to its four Saisons and farmhouse ales; plus, Hammons will soon tap into fermented magic that was aged in oak wine barrels in a climate-controlled room.

Home brewers with a passion for life that equals their passion for beer, friends Justin Miller, JT Wallace and Bobby Fitzgerald say their goal is to merge the great-tasting farmhouse style with the hop-forward West Coast IPA for a hybrid they call Coastal Ales.

While I enjoy Saisons, I opted to try some of the IPAs. One of Gunwhale Ales' flagship beers, Bent Ball (6.6 percent ABV) is an unfiltered IPA using Simcoe, Citra and Mosaic hops that has a well-constructed bitter profile. A hint of grapefruit melds with the dank from the hops for a bright, juicy finish. Polarized is a West Coast-style double IPA with an 8.8 percent ABV—and a hoppy bite. Columbus, Centennial and Simcoe hops come together to create a well-balanced bitterness that lingers. It finishes smooth and refreshing.

Hopped for Meme (7.1 percent ABV) is my current go-to. Equipped with four different hops—Chinook, Simcoe, Amarillo and Mosaic—this farmhouse IPA is flavor-forward with tropical notes of mango and papaya that blend nicely for a bitter, juicy finish.

The tasting room here is quaint and relaxed, with plenty of seating for enjoying beers, and there are regular food trucks. It's open every day except Mondays. Cheers!

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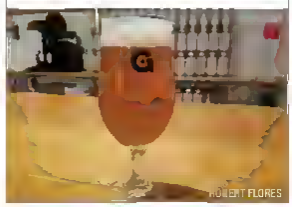

ROBERT FLORES

COURTESY OF TASTE WINE BEER-KITCHEN

Dine Out!

Five places to try during Long Beach's next Restaurant Week

BY CYNTHIA REBOLLEDO

For the third-annual Dine Out Long Beach, Restaurant Week 2 0, taking place Feh. 25-March 3, the city's talented chefs and restaurateurs wifl offer fixed-price brunch, lunch and dinner menus for every type of culinary experience We've put together a guide to help you find some of the best restaurants and dishes. Enjoy!

MICHAEL S ON NAPLES

Executive chef Eric Samanego serves an elegant, three-course, $50 prix fixe dinoer ooly avatlable during Dine Out Long Beach Highlights include mafaldine coo gamberi arrabbiati (homemade pasta, San Marzano tomatoes, Calabrian peperoocioo and shrimp trifolati), Stinco di Maiale (braised Beeler's pork shank, potato purée, peperoocata) and baba al rum (rum-soaked brioche with vanilla creme anglaise) *5620 E Second St , Long Beach, (562) 430-7080, michaelsonnaples com.*

PIKE BAR & RESTAURANT

Owner Chris Reece, who is also the former drummer for Social Distortion, offers a diverse array of fish tacos, pasta dishes, burgers and sandwiches. But exclusive for Dine Out Long Beach, the kitchen will be serving a sesame-crusted ahi with teriyaki drizzle aloogside grilled asparagus and spicy rice *1836 E Fourth St., Long Beach, (562) 437-4453, pikelongbeach.com.*

TASTE WINE-BEER-KITCHEN

Head chef Brad Neumann leads this neighborhood restaurant and wine bar located in Belmont Heights, cooking up delicious, rustic, honest food that takes your senses from classic, nostalgic flavors to new, inspired dishes. Here, you'll find a hibiscus pilsner from LA Ale Works, pasta primavera with market peas, asparagus and green garlic in a herb-and-parmesan cream sauce, and strawberries-and-cream profiteroles with mint, the chef's take on strawberry shortcake *3506 E Broadway, Long Beach, (562) 433-1000, taste-wbk.com.*

THE ATTIC

Our food critic, Edwin Goei, put it best: "The Attic is the kind of back-to-basics eatery we Americans are hard-wired to love. The fare is southern, with dashes of Cajun and Creole, but it doesn't take more than the mere mention of the ribs, the meatloaf, and the fried chicken with gravy to make a place that already looks like Grandma's house even more endearing." Be ready to enjoy cozy dishes and a special cocktail for Dine Out Long Beach. *3441 Broadway, Long Beach, (562) 443-0153, www.theatticonbroadway com.*

STEAMED CUISINE

Visit ooe of Long Beach's favorite restaurants/mini grocery markets for some delicious, organic, vegetarian cuisine Choices include its famous earth bowl (rice, beans, walnut meat, tomato and cucumber topped with guacamole and salsa and garnished with blue corn tortilla chips) or a happy tuna sandwich that comes with an organic beer and an anandamide chocolate for $15 For $20, cheese it up with a LBQ (Long Beach Quesadilla) or KBQ (kale and beet quesadilla), an anandamide chocolate and a beer—or a glass of wine, which adds just $3 to any of the above dishes *801 E Third St., Long Beach, (562) 437-1122, steamedcuisine com.*

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250 OGLE STREET - COSTA MESA, CA 949650.8463 - HITIMEWINE.NET

COURTESY OF GRINGO BANDITO

All I Want

Gringo Bandito beef jerky

Our office's favorite hot sauce, Gringo Bandito, has partnered up with San Diego-based Homegrown Meats to release 100 percent-certified grass-fed, grass-finished beef jerky made with Dexter Holland's top-selling Original Red Sauce. All of Homegrown Meats' products are pasture-raised and free of hormones, nitrates, grains and gluten.

The result: flavor that combines savory beef with a hint of smoke, earthy undertones and robust Gringo spice. The quality of the meat shines through in the texture; unlike most jerkies, which tend to be hard and brittle, Homegrowns' is moist to the touch and has a chewy, steak-like texture. The spice builds up nicely but doesn't linger, leaving you wanting more.

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Available via Gringo Bandito's webstore (gringobanditostore.com) and in most SoCal Whole Foods stores.

EatThisNow

» CYNTHIA REBOLLEDO

DrinkoftheWeek

» ROBERT FLORES

Something Borrowed by Mumford Brewing

ROBERT FLORES

The DTLA Breweries United Fest is not only a great guide to craft beer in LA's Arts District, but it's also a block party for a good cause, the nonprofit Keep-A-Breast Foundation, which uses art and educational programs to raise awareness of methods of prevention and early detection of breast cancer. The third-annual event featured limited-edition specialty brews from Iron Triangle Brewing, Dry River Brewing, Indie Brewing Co., Boomtown Brewing, Arts District Brewing Co., Angel City Brewery and Mumford Brewing.

All of the breweries brought delicious suds, but it was the hazy IPAs that ruled the day.

THE DRINK

Mumford Brewing's Something Borrowed Sour New England Style IPA (6.2 per cent ABV) is like sipping on a milkshake, brewed with raw wheat, malted oats, lactose, vanilla and peaches, and hopped with Amarillo and Mosaic. It pours light and golden with sweet aromas and underlying citrus notes—one taste, and I was hooked. Currently pouring at Mumford Brewing's tasting room, you need to try it before it's gone!

MUMFORD BREWING
416 Boyd St., Los Angeles,
www.mumfordbrewing.com

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Vacation DTSA

SIDE-EYEING THE HOLLYWOOD PATRIARCHY

COURTESY OF LUNAFEST

I Am Woman, See My Film

LUNAFEST honors women filmmakers when Hollywood can't

BY AIMEE MURILLO

Nearly a month ago, actress Natalie Portman made waves at the 75th Golden Globes when she presented the award for best director, noting the list of "all-male nominees." The moment, which may have seemed gauche to some, was a clear statement of disapproval of the fact that, while plenty of men and women alike direct a large portion of film and television media today, only a select handful will be recognized—and more than likely, those recognized are solely men.

While Hollywood figures out its own issues in honoring non-male filmmakers, independent cinema is about 400 percent more diverse with exceedingly more women, non-binary, LGBT and POC auteurs at work behind the camera. You can check a few of them out for yourself this Saturday at the ninth-annual LUNAFEST.

Sponsored by LUNA Bars, the fest stops in 175 cities throughout the country to screen a curated crop of nine short films made by women filmmakers. Co-presented by the Zonta Club of Newport Harbor, the films will be shown at Chapman University's Marion Knott Studios, with a VIP reception preceding the screening and a question-and-answer discussion with filmmakers after. Not only does LUNAFEST support women filmmakers, but proceeds from the screenings go to a cause in each host city, as well. (Proceeds from this weekend's fest will go toward scholarships for women student filmmakers.)

Here's what's on this year's roster:

Toys. Amanda Quaid's lively stop-motion-animation short, composed entirely of action stills, collage and voice-over narration and based on a poem by Peggy Pope, is the story of a father who tries to toughen up his young daughter with toys intended for boys. Humorously, the toys have more than the desired affect on the young girl.

Girls Level Up. Director Anne Edgar is a strong advocate for girls' education in the science, math and technology fields, this short, part of the Artifical Originals project, follows a young woman brought up in a conservative Muslim household in the Middle East as she guides a team of U.S. middle-school girls building their own video game. Edgar will be present at the screening for a discussion after the showcase.

Yours Sincerely, Lois Weber. One of the forgotten pioneers of Hollywood cinema is Lois Weber, who wrote, directed and acted in more than 100 feature films throughout the early silent and talkie periods. Weber's films were successful in their own right, but even more impressive, they included a fair amount of proto-feminist commentary and situations, such as discussions of abortion and birth control. Director Svetlana Cvetko's tribute pays homage to Weber, an early example of a successful female director in Hollywood's history.

Jesszilla. Jesselyn "Jesszilla" Silva is a 10-year-old training to be a professional boxer; her father struggles in supporting her dream while being perceived as an unfit parent for allowing her to train in such a brutal sport. Director Emily Sheskin produced *Jesszilla* as part of an ongoing seven-part series that follows the young Jesselyo through her maturity, *Boyhood*-style.

Joy Joy Nails. Writer/director Joey Ally's drama pits Sarah, the manager of a nail salon, against a young trainee named Chinese Mia when Mia begins flirting with the boss' son.

Waiting for Hassana. This captivating short by Ifunanya Maduka follows up on a young girl named Jessica who escaped captivity from the grasp of Boko Haram, the Nigerian militant group that kidnapped hundreds of village girls who were on their way to school in 2014. Jessica tells the horrors of the abduction, details her escape and expresses her worries for her close friend who's still missing after the attack.

Buttercup. Megan Brotherton's short narrative drama follows a young woman named Maggie who reconnects with an old friend in the wake of her mother's death. Brotherton, who directed and acted in the film, will be in attendance after the showcase.

Fanny Pack. Uttera Singh's comedy meditates on the generation gap between a fanny-pack-wearing Indian father and his Indian-American daughter. The two butt heads when the daughter tries to board a plane to follow her dreams, as her father has different ideas for her future. *Fanny Pack* follows the two through their madcap chase around the airport.

Last Summer, In the Garden. This four-minute animated short by Bekky O'Neil beautifully celebrates life despite the many curveballs it throws one's way and parallels its cyclical nature to the changing seasons of the earth.

AMURILLO@OCWEEKLY.COM

LUNAFEST

at Marian Knott Studios at Chapman University, 283 N. Cypress St., Orange, www.lunafest.org. Sat. VIP reception, 1:30 p.m.; screenings, 2:30 p.m. $15-$40

bodyelectrictattoo.com 323-954-0408 7274 1/2 Melrose Ave. Los Angeles, CA

Message of Love

A wordless play at Segerstrom Center for the Arts pays tribute to Jimi Hendrix and the Band of Gypsies

BY JOEL BEERS

Anyone familiar with Roger Guenveur Smith's work, particularly his searing, unforgettable one-person shows, realizes how important words are to this multifaceted performer. Which is why his latest project seems so unusual: a wordless play that explores through movement the effects on 12 people of Jimi Hendrix's four concerts on Dec. 31, 1969, and Jan. 1, 1970.

Although it lacks spoken dialogue, the production includes plenty of sound, namely the music played during those shows by Hendrix and his newly formed band, the Band of Gypsies, which would be released as a five-album in March 1970. It was Hendrix's final album, as he died Sept. 18 of that year.

Smith didn't see any of those shows. But the Crenshaw teenager was intimately familiar with the record. Shortly after its release, he walked into a store and, for whatever reason, picked up a vinyl copy. It blew his mind.

"That was his first record that really struck my imagination. I was not a rock & roll-head, per se, I was a soul guy. So when I was first exposed to him, I didn't know that kind of extraterrestrial music" was a new direction for Hendrix, Smith says.

Smith played the record endlessly, and when it came time for a new theatrical project, he felt it was finally time to explore his lifelong connection. But he didn't know what direction it would take. Through working with a group of his students at California Institute of the Arts, he realized that "whatever we said or invented onstage couldn't possibly compete with what Hendrix achieved through his music," he says. "He hand-picked the songs shortly after the actual concerts, and there is a symphonic build to each track. And I think that was the biggest challenge: How do we create a play [about that] without speaking?"

What eventually coalesced is something that Smith calls a "*Soul Train* kabuki." The ensemble of 12 twentysomethings occupies a balcony in the arena with a sound booth upstage, and while we see Hendrix occasionally via video projections and he is heard—at a pretty good volume—throughout *The Hendrix Project*, the audience experiences the evening through their reactions and movements.

Smith, who directs the show but does not appear in it, worked with his ensemble, most of whom had very little familiarity with Hendrix, for about a year, before mounting the production first late last year at CalArts' Valencia campus, then earlier this month in Brooklyn. It opens this weekend as part of the Segerstrom Center's Off Center Festival, for which Smith performed his Rodney King one-person show two years ago.

NICOLAS SAVIGNANO

Unlike that show and his equally gripping piece about Huey Newton, both of which delved deeply into the complex and polarizing stories and psyches of two historic figures, this one does not possess their overt, spoken examinations of culture and race. But that doesn't mean *The Hendrix Project* is merely a piece about one moment in time. For just as Hendrix was at a point of transition in late 1969 with his music, so was the country.

"This concert—and album—was a new way forward for him," Smith says. "It combined funk with rock and blues, and you could actually dance to it. And it was more politically committed and explicit. ... So this was a revolution, if you will, of Jimi's focus, and it put him in a new light for his audience, who had perhaps come expecting to hear just the old hits.

"But it was also literally the end of the 1960s and beginning of the 1970s," he continues. "And December 1969 was a very heavy month, with the draft lottery going into effect Dec. 1 and a five-hour police shootout with the [Black] Panthers in Los Angeles ... and the infamous Altamont concert by the Rolling Stones. So it was a very rich and disturbing time, and the ensemble members have had to create that sense of ambiance."

And what Smith said he and his ensemble have discovered is that, some 48 years later, that sense of tumult retains powerful resonance. "As indicated in this particular concert, there was a certain human potential that was explicit," he says. "The idea that yes, we can transcend the war machine, we can transcend domestic and international conflict, we can transcend petty grievances and hatred. But there is another side of that, the great reality that our so-called leaders were not leading with people's best interests in mind, and that kind of philosophy is still useful. I'd like to think that it's something we can learn from and something that could hopefully help [steer] us out of the current madness in which a man can claim that his button is bigger than someone else's."

THE HENDRIX PROJECT **at the Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. Thurs.-Sat., Feb. 1-3, 8 p.m. $25.**

TrendZilla

» AIMEE MURILLO

Keep It Classic

Whereas metrosexuals once personified the high-end male fashion aesthetic in vogue more than a decade ago, today's defining image of the well-groomed urban dandies are dressing decidedly more rugged. And the best place to find some of the finest clothes to dress them is at Snake Oil Provisions (SOP) in Long Beach. SOP started in 2013 with just an online presence, catering to men with a penchant for streetwear and vintage working-class styles, then brought a brick-and-mortar shop to Long Beach's East Village a year later.

SOP's focus is to offer goods curated for their basic design, quality materials and craftsmanship, so it carries a fine assortment of domestic and global brands such as Anonymous Ism from Japan, Nipomo from Mexico, and Lucchese, a longtime Texas shoemaker known for its western boots. There are also plenty of classic brands including Levi's, VANS, Red Wing and Converse available, as well as iconic heritage brands such as Schott NYC, makers of the original motorcycle jackets worn by James Dean and Marlon Brando. (And if that isn't the highest props of coolness, what is?)

Online and in store, there's a wide variety of footwear, denim, tops, hats, even housewares items such as candles and blankets available, but outerwear is where SOP shines. You'll find timeless items such as leather and bomber jackets, denim ranch jackets, trench coats, cardigans, and other styles. SOP also has its own brand of clothing, with tees and crewneck sweaters as well as collaborations with Nine Lives Emperor and Rogue Territory. Prices are pretty steep because of the high quality of the garments, but hey, you definitely can't accuse these clothes of being fast fashion.

The fits, designs and styles of SOP's clothes rock a sophisticated vibe of classic cool, and until now, it has mostly focused on men. But SOP recently announced a sister brand, Snake Eyes Society, that will bring ethically produced, functional clothing to women this spring. As of press time, the full list of brands has not been released, but judging by the selection offered by SOP, its future looks promising.

AMURILLO@OCWEEKLY.COM

SNARE OIL PROVISIONS
132 Linden Ave., Long Beach, (562) 343-5139; www.snakeoilprovisions.com

STEVEN CLOSE

A Tale of Two Fountains

Old Towne Orange's historic fountain is a New Deal relic

TAYLOR HAMBY

YesterNow
» TAYLOR HAMBY

The small, circular island at the center of the iconic traffic circle at the heart of Old Towne Orange is one of the town's most prominent celebrities (step aside, Amber Lynn). The Plaza or the Circle—the proper name is subject to a haughty, persistent debate—has been featured in shows such as *Parks and Recreation* and *California's Gold* with Huell Howser. It consistently confuses us bumbling Americans not particularly accustomed to traffic circles, and it's not uncommon to see a car stuck up on the island because some boob took a wrong turn at Albuquerque.

At its center is the island's jewel: the fountain. A quaint and charming relic, the 1937 light-up Westinghouse electric fountain was installed as part of the Great Depression-era Works Progress Administration (WPA) program intended to revitalize and rejuvenate a stumbling American economy as part of FDR's New Deal.

Though it's not the original fountain from the early days of the Plaza (the modest park was built in 1886 and is Orange County's oldest designated parkland, added to the National Registry of Historic Places in 1978), the gorgeous Victorian-era gem stood there for 50 years.

It was brought to the town courtesy of the dogged efforts of the Victorian-era women who lived in Orange at the time. What started in 1870 as a remnant of a defunct rancho given to two lawyers in lieu of attorney fees—one named Alfred Chapman, the other Andrew Glassell—was blossoming into a full-fledged city of some 700 residents by the 1880s. Little old Orange had gotten itself a schoolhouse, a post office, a fancy hotel (now Wahoo's Fish Tacos), even a newspaper.

At the center of this budding business district was a town square—essentially a dirt lot with wild foliage and weeds. *Orange Post*'s early publisher, Alice Armor, once wrote, "Castoff boots and shoes, old hats, broken crockery and dead hens were scattered here and there. Such was the Orange plaza in the good old days."

With the boom of the 1880s in full swing, residents decided it was high time to clear out the old boots and crockery (which would fetch a pretty penny within one of the antique malls that surround the area nowadays) eyesore and pretty up the Plaza.

It was the Orange Women's Christian Temperance Union that banded together to raise funds and favor for a grand fountain to put at the center of the Circle. Seemed the good Christian ladies wanted a dry town with a wet fountain.

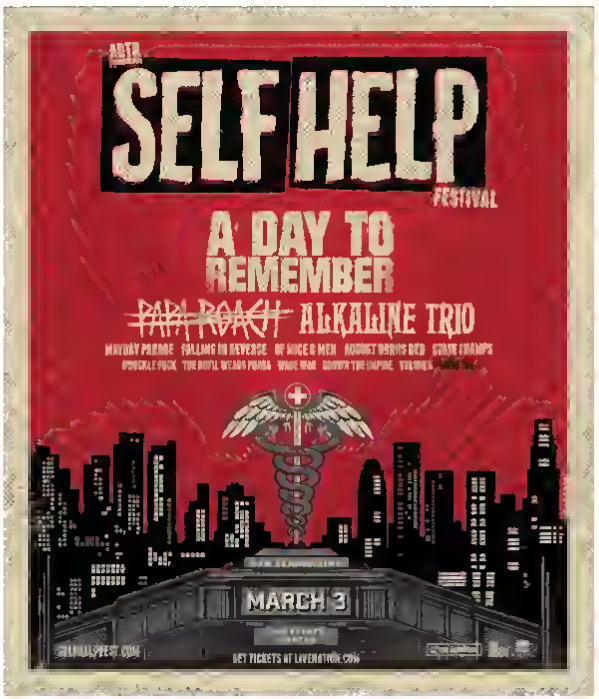
A fundraising effort began in 1886, with the first big to-do being a "June Jubilee," which was met with rave reviews from the *Orange Tribune*. "The programme… was carried out to perfection and resulted in an entertainment of the highest order of merit and was greatly enjoyed by the large audience." The two-day affair raised $160.

The gals purchased the fountain from New York before they had raised the funds required, and it was installed in March 1887 to much fanfare. But they were still $147.33 under water. Their solution: a play!

Local actors put their heads together and wrote something about Orange itself. *The Plaza: A Local Drama In Five Acts* poked fun at the town and the population boom of the 1880s. Characters such as Chatterman and Gaswell (Chapman and Glassell, natch) appear alongside Johnny-come-latelies from back East with names such as Ignorance Bliss. The play was a hit and ran for two nights on the second floor of the brand-new Bank of Orange Building (now occupied by Wells Fargo), raising well more than the amount needed.

The benefactor of the play—the fountain, that is—stood tall in the middle of the circle for some 50 years. It was moved to Hart Park in 1940, then later put into storage (WTF?!). That fountain was rescued from obscurity, restored and proudly displayed outside the City Council chambers in 1981. Today, it stands outside the main branch of the Orange Public Library, just a few blocks from its original location. And probably for the best, too, considering the current fountain is often subjected to the pranks of local high-school kids who clog it with bubble bath and half-naked, fully inebriated co-eds who've been known to jump in during the Chapman Undie Runs. Wouldn't the Women's Christian Temperance Union be proud?

TAHAMBY@OCWEEKLY.COM



The Rise of Zhavia

A look inside the fierce OC-bred competitor on Fox's *The Four*

BY NATE JACKSON

Zhavia had every reason to be a nervous wreck. Stepping onstage at Fox Studios for the second time in her young career, she was about to sing in front of not only a roaring audience, but also a panel of A-list star makers and millions of viewers on one of the biggest TV networks in the country—and she was sick. It's the kind of moment that dreams and nightmares are made of, but by the look on she face of the soulful 16-year-old, moments such as these are destined to be her reality.

"It was really crazy," she says. "Before this, I'd never been in front of an audience that was that hyped to hear me sing." Prior to her performance on FOX's latest singing competition, *The Four*, she was barely able to speak because of a severe cold. "It was awesome to be in front of that many people who were digging what I was doing, and it gave me an adrenaline rush and it made me perform way better than I could ever imagine."

Dressed regally in a purple pantsuit, her long, bleached dreads wrapped in a crown above her head, she allowed the sultry chords from the Fugees' cover of Roberta Flack's "Killing Me Softly" wash over her as she opened her mouth and delivered the confidence, wisdom and soul of a singer twice her age. But more than just the raw power of Zhavia's voice, it's clear that her effortless star power is what has impressed those who tune in to watch her each week on *The Four*.

The competition, which revolves around the titular four singers who take turns challenging new singers vying for their spot on a bench of elite talent, is the first to wholeheartedly embrace the urban music of today's generation that fostered artists such as Khalid, Post Malone and Jessie J. The singers are also subject to the critiques and votes from the show's powerhouse judges Diddy, DJ Khaled, Meghan Trainor and Republic Records exec Charlie Walk, who decide whether a member of the Four will get to keep their spot and eventually land a recording contract, with the judges as their mentors. So far, Zhavia has been able to defend her spot the longest of the contestants.

"I like this show because it's more about the artist, and not just a singing show," Zhavia says. "It's not just about having the vocals, you have to have a lot of other things, and that's a lot more work, in general."

It was a fitting, full-circle moment for a girl who less than a year earlier was singing the same song in a recording booth at OC Hit Factory in Tustin Ranch, auditioning to be part of the urban division of producer Thomas Barsoe's OC-based recording academy for up-and-coming artists. Only 15 at the time, Zhavia went by her first name, Carisa, and came in with blond locks, an air of quiet confidence and a sense of identity that belied the fact she wasn't even old enough to drive. Even then, it was clear to me that this young local talent had a destiny to fulfill.

"She just genuinely knows this is her destiny, this is her calling in life, so what does she have to be nervous about?" Barsoe says. "We only get nervous when we get asked to do something we don't know how to do. For her, this is the most natural thing in the world."

Barsoe remembers meeting Zhavia and her mom about a week before the performance I witnessed at OC Hit Factory. Though he'd been working with dozens of talented artists as a producer and talent developer, he knew he was already dealing with a well-molded artist.

Growing up with her mom and two sisters after her parents divorced, Zhavia remembers bouncing from place to place between Norwalk and Monrovia, staying with friends and relatives who could take in the family. But she was born with music in her blood. Her father was an R&B singer, and her mother, Bobbi Jo Black, spent years singing in a metal band when she wasn't working as an owner and hairdresser at Hot Head Dreads in LA (which is obviously where her daughter got her now-famous locks).

Prior to working with Barsoe, Zhavia's performances mostly consisted of talent shows and open mics wherever she'd be allowed to sing. "My mom has always supported me; it's really awesome to have a mom who sings well and knows music," Zhavia says. "I don't know everything going into this, and she's here to support me and give me knowledge and advice that she's gained over the years of doing music, as well."

One day in October, Barsoe was asked by FOX to hold auditions with a few of his singers for a brand-new TV series. "I convinced Zhavia to come in and sing a song for them, and they absolutely loved her," Barsoe says. "But it was this whole cat-and-mouse game, where even after the reps for the show said, 'We love her!,' I remember having a conversation with Bobbi and Zhavia where they said no. So I told FOX, 'Sorry, it's gonna be a 'no' from us.' But they wouldn't take 'no' for an answer."

After some serious coaxing from producers at FOX, Zhavia changed her mind, and Barsoe got her officially signed onto the show right before Christmas 2017. Since then, the singer's unique look and self-confidence paired with a soulful rasp with R&B/hip-hop flavor has rocketed her into the stratosphere on social media.

ZHAVIA'S DREADS, ZHAVIA AND BARSOE

COURTESY OF THOMAS BARSOE

In less than a month, Zhavia's Instagram followers went from about 1,700 to well more than 300,000. From her first challenger performance taking out original member of the Four Elanese Lansen with her rendition of Khalid's hit "Location," America connected with her.

"I used to get so nervous a year ago to the point where I was shaking, to the point where it would affect my singing," she says. "But being on this competition feels so right for me that I have confidence in everything I do."

Whether or not the show itself manages to stick around, it has already done wonders for Zhavia's career. "She's all in—there's no Plan B; this is her life," Barsoe says. "She's not putting up any fronts. She doesn't mess around, she calls it how she sees it. She's not capable of bullshitting people—that's just not who she is."

And each week, the homegrown talent gets another chance to show the world what she's made of, though she was technically voted off last week after going head-to-head with singer Kendyle Paige, Zhavia returns to the show this week as part of the "comeback" episode, which gives past challengers a chance to reclaim their spot with the Four.

But whether or not she wins the competition, it's clear she will emerge from *The Four* as a No. 1 contender in the music business. "Now that I have this fan base, I'm on a roll, and nobody can stop me. It's only going up from here," she says. "Being able to potentially win is gonna let me do that for the rest of my life."

NJACKSON@OCWEEKLY.COM

BUNCHA SELLOUTS: CHURILLA, TURBAY AND TUCKER

JOHN GILHOOLEY

Making Gallagher's Great Again

New owners of one of HB's oldest bars revive it with live music

BY NATE JACKSON

In case the rest of OC hasn't been paying attention, live music in Huntington Beach is starting to become a thing again. In the past 12 months, an infusion of popular events including Punk in Drubbic Fest, Coastal Country Jam and Like Totally '80s Fest are opening a new chapter for local music-festival-goers. But what about the sounds of the HB bar scene? The seaside city still has a long way to go to reclaim the glory of the days of Safari Sam's and the Golden Bear.

Thankfully, the new owners of Gallagher's Pub & Grill, one of the oldest bars downtown, hope to return some vitality to the city's Main Street scene. "It's stale here," says Scott Tucker, one of the bar's three new co-owners. "There's no entertainment on Main Street—at best, some knucklehead gets a wild hair up his ass and wants to be a promoter again, books a Sublime cover band at Hurricane's, it lasts three weeks, and they're done."

Since taking the place over at the end of December, Tucker and co-owners Vanessa Turbay and Scott Churilla (drummer for multiple well-known bands, including the Reverend Horton Heat) started filling their roster with punk, ska and rockabilly favorites, as well as a cadre of up-and-coming local talent. The goal is to successfully pick up where their previous venue left off.

After a year or so in business at Santa Ana's Diego's Rock-n-Roll Bar & Eats, Sell-out Productions co-founders Tucker and Turbay closed, to the dismay of many local bands and concert-goers. The reason, they said, was to get out of a lease they didn't agree with in an area that wasn't picking up enough steam in the nightlife department. "It was tough because the band nights at Diego's we did well, but Monday through Thursday, we couldn't get a regular, a local, anybody," Turbay says. "For a business that's gonna last, you have to have a Tuesday, Wednesday and Thursday that are all gonna kill it, too, and we couldn't do that."

After hunting for a new place to grow their business, Tucker and Turbay decided on Gallagher's at the end of 2017, purchasing it from the previous owner. Combating the problems of Diego's meant calling in all of their contacts, which included bringing in new co-owner Churilla, who is full of new-owner spirit and energy.

"We wanna bring [Gallagher's] back," Churilla says. "Now is a good time to do it: It's the off season, [so] we have time to work all the bugs out. We're gonna make the stage better, bigger, and have back line in here. And I have a ton of drums—some really nice options."

Though live original bands are going to be the bar's bread and butter, Tucker says, they will be including live band karaoke on Tuesdays, a weekly vinyl night with a collective of DJs and guest DJs, and plenty of special events that cater to the city's surf and skate culture. On their roster of upcoming shows are the Untouchables, the White Kaps and Missing Persons (which is already sold out).

According to Tucker, his most important responsibility as an HB native with pride in the community is bringing something exciting and special to the music scene again.

"This town—and this bar especially—gave birth to a lot of great bands," he says. "At Safari Sam's, you could see the Vandals playing with Pato Banton and a blues band all in the same night. There's no reason why we shouldn't bring that spirit back."

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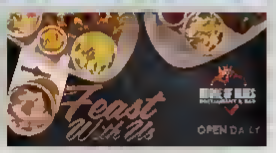

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Friday

BANDITOS: 8 p.m. $10-$12. The Wayfarer. 843 W. 19th St., Costa Mesa. (949) 764-0039; www.wayfarercm.com.

BOZ ALL STARS: 8 p.m. $10. Holiday. 719 W. 19th St., Costa Mesa. (949) 536-4389; www.wayfarercm.com.

FIGHT CLUB LSC: 9 p.m. $5. Que Sera. 1923 E. Seventh St., Long Beach, (562) 599-8170; queserahh.wix.com.

REBEL SOULJAHS, THE STEPPAS, CBSB: call for time. $20. Constellation Room, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; www.constellationroom.com.

RON BOBAYASHI: 10 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, (949) 721-1222; www.baysiderestaurant.com.

SEGA GENECIDE: 10 p.m., free. La Cave, 1695 Irvine Ave., Costa Mesa. (949) 646-7944, www.lacaverestaurant.com.

SCRAPYARD ACES: record-release show; call for time; free. Gallagher's Pub & Grill, 300 Pacific Coast Hwy., Huntington Beach, (714) 536-2422.

THE STONE FOXES: 8 p.m. $20; student/senior/military, $18. Soka University, 1 University Dr., Aliso Viejo. (949) 480-4278; performingarts.soka.edu.

Saturday

ELECTRIC SANCTUARY: 8 p.m., free. The Sidebar Rock N Roll Kitchen, 122 E. Commonwealth Ave., Fullerton. (714) 871-7469; www.sidebarfullerton.com.

ENGLISH BEAT: 8 p.m., $26. Coach House, 33157 Camino Capistrano, San Juan Capistrano. (949) 496-8930; www.thecoachhouse.com.

PLANS: Misfits tribute. 9 p.m., free. The Sidebar Rock N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton. (714) 871-7469; www.sidebarfullerton.com.

REVOLVING DOOR: 7 p.m., free. The Sidebar Rock N-Roll Kitchen, 122 E. Commonwealth Ave., Fellerton, (714) 871-7469; www.sidebarfullerton.com.

Sunday

APOLLO BEBOP BOTTOMLESS BRUNCH: 8 a.m., free. Gypsy Den, 25 N. Broadway Ave., Santa Ana, (714) 835-3640; www.gypsyden.com.

FULLY FULLWOOD: 3 p.m., $5. Doc the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach, (562) 592-1321; www.docthebeachcomber.com.

SKAWARS 2018 OFFICIAL AFTER PARTY: 8 p.m., free. The Sidebar Rock N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.sidebarfullerton.com.

STOP CRYING PRESENTS SURFBORT, DEATH HYMN NUMBER 9, THE TISSUES: 9 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton; www.thecontinentalroomoc.com.

Monday

LANITABIANS, THE SWEET NOTHINGS, THE SUGAR: 9 p.m., free. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039; www.wayfarercm.com.

Tuesday

ALEX'S BAR KARAOKE: call for time; free. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

JUDAH & THE LION: 7 p.m., $26. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim. (714) 778-2583; www.houseofblues.com/anaheim.

ROOTS REGGAE TUESDAY WITH PIUS "HIGHEI UON" OYEBANJI: 9 p.m., free before 9 p.m., $5 after. The Wayfarer, 719 W. 19th St., Costa Mesa. (949) 536-4389; www.wayfarercm.com.

Wednesday

ESTONIAN NATIONAL SYMPHONY: call for time. $60; students/seniors, $48. Soka University, 1 University Dr., Aliso Viejo, (949) 480-4278; performingarts.soka.edu.

LIVE BAND KARAOKE: 7:10 p.m., free. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim. (714) 778-2583; www.houseofblues.com/anaheim.

MALIA CIVETZ: 8 p.m., free. The Wayfarer, 719 W. 19th St., Costa Mesa. (949) 536-4389; www.wayfarercm.com.

MOOERN DISCO AMBASSADORS: 10 p.m., 2 a.m., $5. La Cave, 1695 Irvine Ave., Costa Mesa. (949) 646-7944, www.lacaverestaurant.com.

SKINLAB: 8 p.m., free. The Sidebar Rock N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.sidebarfullerton.com.

Thursday, Feb. 8

BOOAR BLACK.: 8 p.m. $40. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; www.observatoryoc.com.

SPANISHAFT, THE B SHARPS, HOORAY FOR OUR SIDE: 8 p.m. $5. Alex's Bar, 2913 E. Anaheim St., Long Beach. (562) 434-8292, www.alexsbar.com.

Lesborama

I am a 38-year-old lesbian, very femme, very out. I have a co-worker I can't figure out. We've worked together for a year and gotten very close. I never went to put out the wrong signals to co-workers, and I am on the side of keeping a safe but friendly distance. This is different. We are each other's confidants at work. We stare at each other across the office, we text until late at night, and we go for weekend dog walks. Her texts aren't overtly flirty—but they are intimate and feel more than friendly. I've never had a "straight" girl act like this toward me. Is she into me? Or just needy? Is it all in my head?

Workplace Obsession Nothing Knowing-If-Nervous Gal

Five weeks ago, a letter writer jumped down my throat for giving advice to lesbians despite not being a lesbian myself. Questions from lesbians have been pouring in ever since—lesbians apparently don't like being told who they may or may not ask for advice. Three weeks ago, I responded to a man whose co-worker asked him if he might want to sleep with the co-worker's wife—a co-worker who was "not [his] boss"—and people jumped down my throat for entertaining the idea because it is NEVER EVER, NEVER EVER okay to sleep with a co-worker and/or a co-worker's spouse. And now here I am responding to a question from a lesbian who wants to sleep with a co-worker. Farewell to my mentions, as the kids say.

Here we go. WORKING.

Your straight-identified workmate could be straight, or she could be a lesbian (lots of lesbians come out later in life) or she could be bisexual (most bisexual women are closeted, and others are perceived to be straight despite their best efforts to identify as bisexual)—and lots of late-in-life and/or closeted folks don't come out until some hot same-sex prospect works up the nerve to ask them out. If your co-worker isn't currently under you at work, *and* you're not an imminent promotion away from becoming her supervisor, *and* your company doesn't incentivize workplace romances by banning them, ask your co-worker out on a date—an unambiguous ask for a *date*, not an appointment to meet up at the dog park. And this is important: Before she can respond to your ask, WORKING invite her to say "no" if the answer is no or "straight" if the identity is straight. Good luck!

I'm a lesbian, and my partner recently reconnected with a childhood friend. At first, I felt sorry for him as he was having a health crisis. But he's better now, and his pushy behavior really gets to me. He texts her at all hours—and when he can't get in touch with her, he hugs me. When I refused to go on a trip with him and his husband, he guilt-tripped me for weeks. He constantly wants us to come to his house, but they're chain-smokers. I'm going to Los Angeles to interview a celebrity for a project, and now he's trying to insert himself into this trip because he wants to go starfucking! He also wants to officiate at our upcoming wedding! My partner won't stand up for me when I say no to this guy. How can I get my partner to listen to me or get her jackass friend to leave me be?

Can't Think Of A Clever Acronym

Burn it down, CTDACA. Call or email your partner's old friend and tell him you think he's a pushy, unpleasant, smelly asshole, and you don't want to hang out with him—not at his place, not on a trip, and not at your wedding, which he not only won't be officiating, but, if you had your druthers, he also wouldn't be attending. That should do it. You can't tell your soon-to-be wife who she can't have as a friend—that's controlling behavior—but she can't force you to spend time with someone you loathe.

I'm a 40-year-old lesbian in Alabama, and I work with a woman I find impossible to resist. The catch is she's 66, straight and has two children. I love her deeply, and she loves me, but we don't have sex. She has given me a pass to sleep with whoever I like, but I'm one of those weirdos who requires an emotional connection to sleep with someone. The odd thing is that she vacillates between heavily making out with me every time we are alone together and saying, "No. I can't; I'm straight!" Why does she do everything but sex if she's straight?

Feeling Really Unsure Since This Remarkably Amazing Temptress Entered Domain

That nice straight lady from work is making out with you because she likes it (the thirst is real). FRUSTRATED, she's making out with you because she wants you in her life and believes—perhaps mistakenly—that this is the only way to hold your interest/fuel your obsession (the thirst is faked). If she likes it, then she's a lesbian or bisexual but so invested in her heterosexual identity that she can't "go there." (Alabama, you said? Maybe she doesn't feel safe being out in your community.) If she's making out with you only because she's lonely and values your friendship and/or enjoys the ego boost of being your obsession, then you don't want to keep making out with her—for her sake (no one feels good after making out with someone they'd rather not be making out with) and for your own (those make-out sessions give you false hope and prevent you from directing your romantic and erotic energies elsewhere).

I'm a woman in my early 60s with a healthy lifestyle and an even healthier libido. I've had almost exclusively hetero relationships, but I've been attracted to women all my life and all of my masturbation fantasies involve women. The older I get, the more I think about a relationship with a woman. The thought of being in love with a woman, making love with her, sharing a life with her—it all sounds like heaven. The trouble is that it's really hard to see how I'll meet women who would be interested in me. There's rarely anyone my age on dating apps. I don't even know what age range is reasonable. What's a reasonable age difference for women with women? Also, who is going to be interested in a rookie? Advice?

Energetic Lonely Dame Envisioning Relationship

Emmy Award–winning actress Sarah Paulson is 43 years old, and Emmy Award–winning actress Holland Taylor is 75—and Sarah and Holland have been girlfriends for almost three years. Emmy Award–winning talk-show host Ellen DeGeneres is 60 years old, and Screen Actors Guild Award–winning actress Portia de Rossi is 45 years old—and Ellen and Portia have been together for 13 years and married for almost 10. There are lots of non-Emmy/SAG Award–winning lesbians out there in relationships with significant age gaps—and at least one lesbian in Alabama who desperately wants to be in one. So don't let the lack of older women on dating apps prevent you from putting yourself out there on apps and elsewhere. ELDER. As for your rookie status, there are two examples of lesbians pining over rookies in this very column!

And I remember: If you put yourself out there, you *might* be alone a year from now—but if you don't put yourself out there, you'll *definitely* be alone a year from now.

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Toke of the Week
» ROBERT FLORES

MedMenOC Super Glue Indica

COURTESY OF MEDMEN

Co-founded by Adam Bierman and Andrew Modlin, MedMen dispensaries are state-of-the-art cannabis showcases that take the best ideas from such high-end retailers as the Apple Store and Whole Foods. The budtenders are friendly and knowledgeable, with more than three or four usually available. When I checked in, I had one-on-one attention from a jovial young man named Patrick. Though I had researched the menu before I entered the dispensary, I was out of the flower I had initially selected, something that is not uncommon no matter where you stop. Since MedMen stocks so many strains, it can be overwhelming.

That's where MedMen is so different from other dispensaries: The strains are kept in "bud pods," with a window you can open to test the aroma. For every three to four strains, there are iPads loaded with information on each one. I chose the MedMen Super Glue based on its percentage of THC, a whopping 25.56 percent. Super Glue comes from two heavy-duty indica strains, Afghani and Northern Star, both of which are known to help with anxiety and to put you in a deep state of relaxation. My purchase was placed inside a plastic zippered pouch, then tucked into a fancy red paper gift bag with red-ribbon handles, something you'd expect from Victoria's Secret or Tiffany's—nice touch!

The buds of the Super Glue have a strong skunk aroma, beautiful green with purple hues and tiny white hairs that gave it a frosty look. It smoked smooth—not harsh at all. MedMen Super Glue is great to chill with, to help with any stress or to get a good night's rest.

LETTERS@OCWEEKLY.COM

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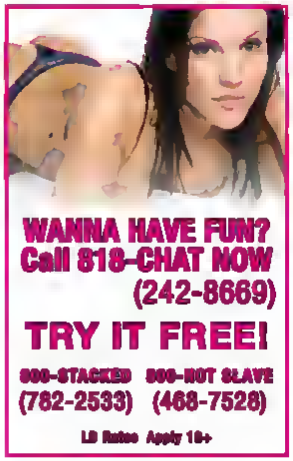

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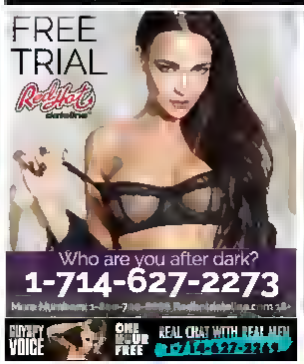

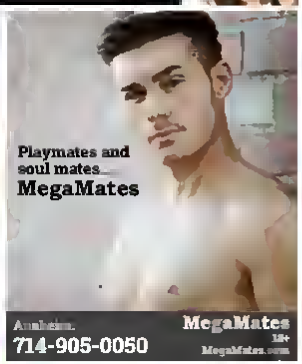

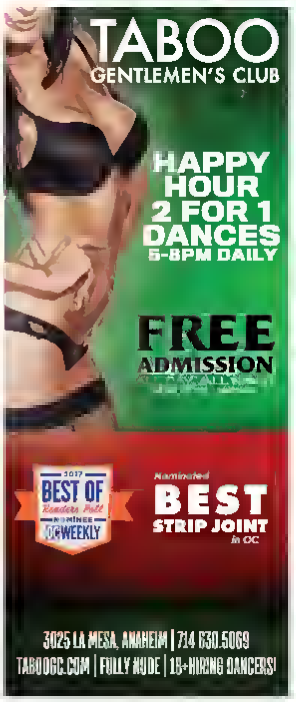

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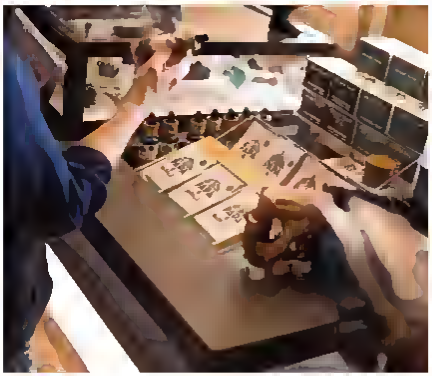
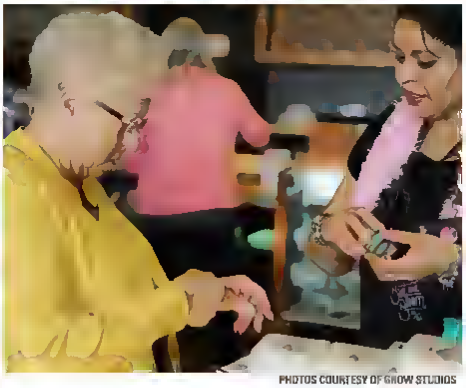
Green Yoga

Cannabis and sun salutations combine to help seniors relax their way to better health

BY MARY CARREON





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The smell of herb wafted in on the breeze through **Bud and Bloom's** event space, an area connected to the dispensary's showroom in Santa Ana. Ham-and-cheese and tuna sandwiches on wheat bread sat on a tray for people to eat. Rows of chairs faced a tattooed yoga teacher from **Papa & Barkley**, one of the cannabis industry's best topical lines specifically designed for the aches and pains of the baby boomer generation. People from **Laguna Woods Senior Center** and **El Toro Mobile Estates** filled the seats and waited for chair-yoga to begin.

A woman with peachy, **Lucille Ball** hair stood with a bag full of goodies she purchased from inside the shop. From her angle, she couldn't see the sign on the wall directly above her that read, "No consumption zone." She reached into her bag and pulled out a round tin of **Kiva** coffee-bean chocolates—a low-dose, bite-sized THC sweet.

"Hey, you're not supposed to eat those in here!" yelled a woman wearing sunglasses getting ready for chair-yoga. "You're going to get their license taken away!"

The woman with ***I Love Lucy*** hair looked like a deer in headlights, then placed her finger over her lips, signaling the other lady to be quiet.

A woman wearing a sassy, bright-yellow jacket chimed in, "You can go around the corner into the other parking lot and sneak a few bites, and then come back. No one will know—and we won't say anything." She shot a glance at the lady wearing sunglasses.

But it was time for class to begin. "Let us come together to celebrate the gift of movement," the instructor said. "Through the breath, we control the mind, and the mind is what controls the body."

The instructor led us through three sun salutations—all while sitting in chairs. We raised our hands toward the sky and stared at our fingertips. After inhaling fresh oxygen, we swooped our arms downward and placed our hands on the floor, releasing the breath we'd taken. From there, we lifted half way up, putting our hands on our shins and maintaining a straight back. With another forward fold, we lifted our hands back to the sky. "As women, we are the givers of life," the instructor said to the group. "The universe is within us."

As someone who does yoga regularly, I was impressed at how warm my body was from a seated sun salutation. In fact, after doing three salutations followed by a chair pose (while actually sitting in a chair, which is more difficult than it sounds), I was moderately out of breath and needed to remove my shawl. "This is too easy for me," remarked the woman next to me. "I enjoy my kundalini classes."

Apparently, I'm a wimp.

Bud and Bloom's **Cannabis and Senior's Education Series** is a brilliant program for a couple of reasons. Seniors are often overprescribed harsh pharmaceuticals when cannabis would suffice. And cannabis needs to be normalized through all generations—not just the younger ones. Baby boomers were beat over the head with the ***Reefer Madness*** stick, so unless they're open to trying new things or have always used cannabis, they need the education. Plus, they get to hop on a bus and take an outing to one of Santa Ana's most aesthetic shops.

Walking around the showroom, it seemed as though most of the chocolate edibles were gone, specifically **Défoncé Chocolatier**'s bars. A woman and her friend huddled around the chocolate drawer as they tried to figure out which they wanted. "Have you tried the Défoncé chocolate before?" I asked her.

"Yes it's really good," she said.

"I agree. They're strong, and you can't even taste the cannabis in it. Is this your first time here?" I asked in a friendly attempt to keep the conversation going.

"Why are you asking me so many questions?" she replied defensively. After I explained I'm a cannabis reporter from *OC Weekly*, she responed, "Well, you should've told me who you were. You're being intrusive to my experience, and I have to go."

I really didn't know what to say next. Seniors are my favorite age group of people, and I've never had problems chatting with them. So I awkwardly smiled and stared at her.

The experience triggered a flashback to a time when I was at a **McDonald's** in Dana Point. I wasn't much older than 3, and I saw a little girl around my age and her older sister running around and having (what looked like) the best time ever. I obviously wanted to have the best time ever, too, and I thought I could massively contribute to the fun. So I approached them in the middle of the yellow crawl-space tunnel and asked them if they wanted to be friends. They looked at each other and said no, which was beyond my comprehension. I was devastated to the core. I immediately left the play area to find my dad, who was confused as to why I was bawling my eyes out. He explained to me that not everyone will understand my spirit, but that people who don't want to be my friends are lost inside.

Back in the present, the lady walked away from me, appalled. I remained by the edibles, confused as to what had happened. Although I wasn't bawling my eyes out, I felt just as weird as I did at 3 years old.

"It's okay, dear," her friend said to me. "She just hasn't had her flower today."

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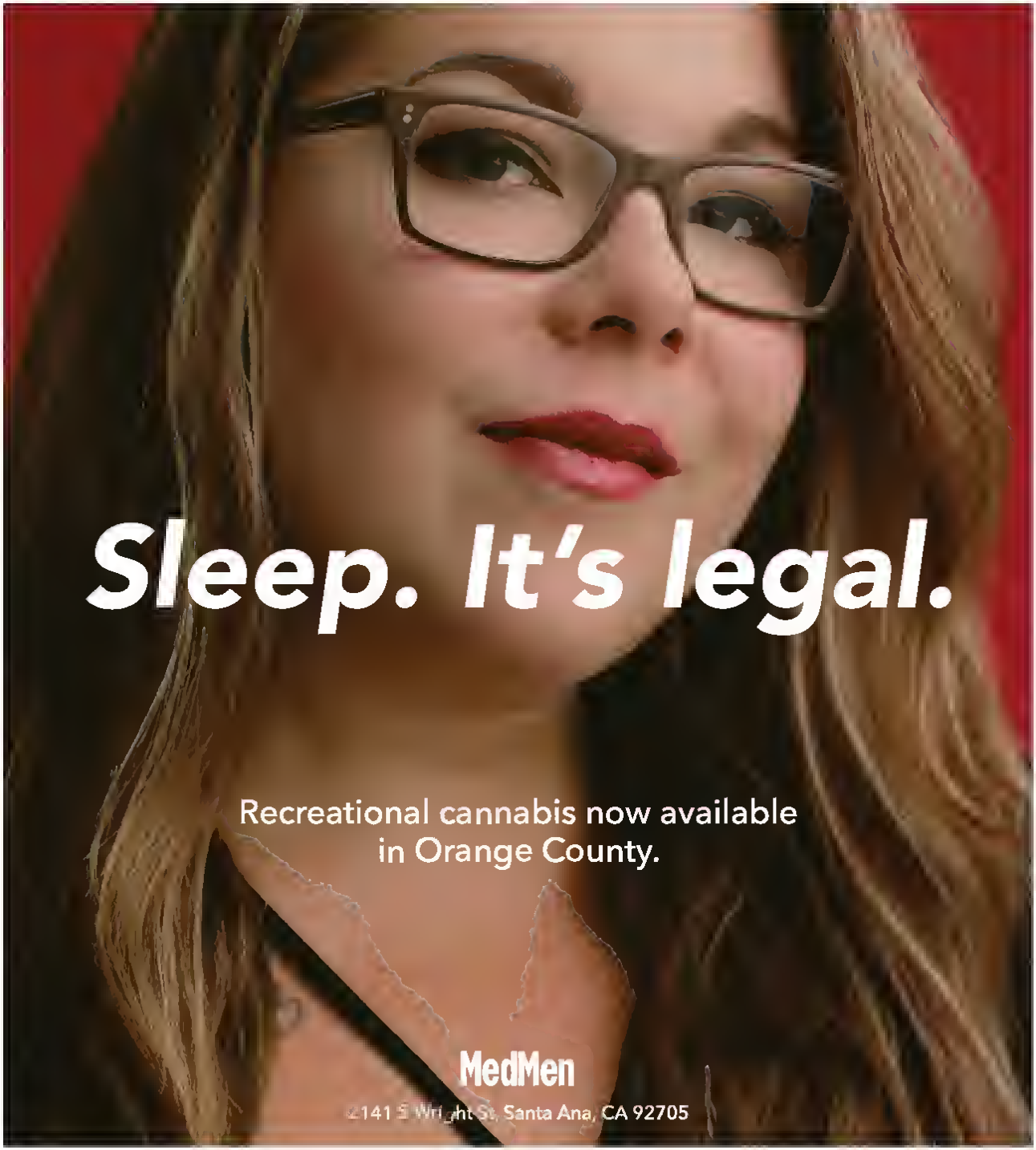
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